



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

is here that the combat takes place. This might have been suggested by the reference to the Oxus in his sketch of the episode (I, 28) by Malcolm; in fact, this is the only scene for the episode which the latter suggests. The Oxus region stands out clearly in Malcolm's chapters as the frontier region defended by Rustum against the invading Tartars. In Atkinson's work (pp. 131-33, etc.) Sohrab is represented as in a fortress, Rustum as arriving before it; and the scene suggested is of quite different character. When the river is mentioned (p. 408), it is called the Jihún, and so throughout.

(5). A few references like that to Rustum's falcon (II, 199-203), the Bahrein diver (II, 284-9), Jemshid's pillars of black granite at Persepolis (II, 860-3), might possibly have been suggested by passages in Malcolm (II, 397; I, 540; II, 370), although it is possible also that the poet made them independently.

Perhaps it should be added that, of the two books, the *History of Persia* seems, in any case, the more attractive and clearer book for the poet's purpose. Atkinson's heroic couplets are not very good reading, and the story as given by him from Firdawsí, is relatively tedious, and complicated by the introduction of many personages and many details. Arnold's story is simple and clear cut, like Malcolm's, and there seems to be nothing in his materials that might not be based only on Malcolm's book. From the references given, it would seem that he turned to the first few chapters of Vol. I, the Appendix to this volume, and chapters XXII and XXIII (on the climate, manners, and usages of the Persians) in Vol. II.

If Arnold did make use of Atkinson's translation—an assumption that is not absolutely imperative, but which it is perhaps well to make—it was for stray touches in the handling; though here by far the strongest influences are the Homeric and the biblical. It might easily be that having found his story, incidents, allusions, and names, in Malcolm's *History*, he turned to the episode as told in fuller form in Atkinson's abridgment of Firdawsí. A number of similarities in the handling, perhaps fortuitous, perhaps otherwise, may be noticed between Arnold's poem and the verse account of Atkinson. Such are the

embassy of Gudarz, to Rustum, and the former's argument (cf. Atkinson, p. 131), the description of Sohrab, giving the "cypress tree" simile (*ib.* 132), touches in the dialogue where Sohrab and Rustum meet, or in the narrative of the combat, and so on. Most of these, however, are pointed out by various editors of the poem.

LOUISE POUND.

University of Nebraska.

NOTE ON MILTON'S *Comus*.

Milton's *Comus* in many ways presents singular analogies to Spenser's account of the adventures of Amoret in the palace of Busyrane, *Faerie Queene*, Book III, Cantos xi-xii.

1. The latter was without doubt in its original form the masque entitled *The Court of Cupid*, one of Spenser's lost poems mentioned in the dedication of the *Shepherd's Calendar*. Spenser, describing the scene within the palace, uses these words:—

After whom marched a jolly company,
In manner of a masque, enranged orderly.

2. The subjects of the two masques are identical—the triumph of chastity. In handling the subject, however, Milton is far more restrained than Spenser. The former has for his heroine the chaste lady, the sister of the two brothers; the latter the equally chaste Amoret, the bride of Sir Scudamour.

3. Both the palaces are of magic, the homes of dread enchanters who wage incessant warfare against virtue. Both are beautiful in their appeal to the sensuous eye, yet in both are found, "oughly-headed monsters, visored falsehood and base forgery."

4. Neither palace is to be entered with impunity. Scudamour finds the fire that burns before the door an effectual bar. Britomart, however, strong in the strength of her virginity, finds a ready entrance. The brothers in *Comus* dare not enter until they have received the counter-charm from the Attendant Spirit. Then they may,

Boldly assault the necromancer's hall.

5. In both the ladies are constrained in body. The lady in *Comus* is in a chair from which she may not rise. Amoret is suffering from a wound, and her hands

Were bounden fast, that did her ill become,
And her small waste girt round with yron bands
Upon a brasen pillour, by the which she stands.

And her before the vile Enchanter sate,
Figuring straunge characters of his arte :
And all perforce to make her him to love.

6. In each case the liberation is not complete without the aid of magic. "The brothers rush in with swords drawn, wrest his (*Comus*) glass out of his hand, break it against the ground ; his rout make sign of resistance, but all are driven in." But the maiden is not yet free.

Attendant Spirit.

What ! Have you let the false enchanter scape ?
O, ye mistook ! Ye should have snatched his wand,
And bound him fast. Without his rod reversed
And backward mutters of dissevering power,
We cannot free the lady that sits here
In stony fetters fixed and motionless.

The nymph *Sabrina* is called in to undo what *Comus* had done.

In the *Masque of Cupid*, *Britomart* would have slain the magician, *Busyrane*,

Had not the lady, which by him stood bound,
Dernly unto her called to abstain
From doing her to dy. For else her paine
Should be remedillesse ; sith none but he
Which wrought it could the same recure againe.

Busyrane mutters the charms backward, and *Amoret*, like the lady in *Comus*, is free.

P. M. BUCK, JR.

St. Louis, Mo.

THE *Ludus Coventriae*.

The readily available information concerning the cycle of miracle-plays most properly designated the *Ludus Coventriae*, is well summed up in Chambers' *Medieval Stage* (II, 416-22). The whole question, however, is still involved in such obscurity that a slightly different exposition of the cycle as it stands, and some new theories closely akin to guesses concerning its genesis, may be hazarded.

The *Ludus Coventriae* was divided for presentation into two parts : the first twenty-eight plays given one year, the remaining fourteen the next. This is deduced from the words of *Contemplacio* (XXIX) :

We intendyn to procede the matere that we lefte the last yere.

Furthermore, the plays of the first part subdivide into four more or less clearly defined groups. The seven plays at the outset, handling Old Testament stories, form a series in which continuity of action and homogeneity of dramatis personæ almost conceal the gaps between its component parts. All might easily have been given without intermission by one set of actors on one stage. The second group extends from the *Barrenness of Anna* (VIII) through the *Visit to Elizabeth* (XIII) ; its integrity as a series is marked by the prologue in the former, in which both audience and players are recommended for divine mercy, and the epilogue in the latter, which thanks the spectators for their patience. The third group should be terminated, I think, with *Christ Disputing in the Temple*, the last of the plays on the boyhood of Christ, because its close,

All that hath herd this consummacion
Of this pagent, your [Christ's] grace them save !

reads like a farewell to the audience. Chambers does not mark this as the close of a group ; but the point of division seems warranted by the context, especially since it thus breaks into halves a group unusually long. The fourth group ends with the *Betraying of Christ*, where the plays were discontinued for the year. Just why the main break should have been made here, with the cycle more than two-thirds completed, and in the midst of a series of plays (XXV-XXXII) related in subject and strikingly similar in manner of presentation, is hard to explain on any other ground than some external necessity like the close of the day. Only fourteen plays, at any rate, were left for the second year, and since they are not easily disunited, we may place them together. The extraordinary length of such a group may be satisfactorily explained. The long play on the Assumption is a late addition to the collection, and it may be that other unnecessary episodes like *King Herod* and the *Descent of the Holy Ghost*